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THE SCIENTIFIC AND THEORETICAL VIEWS OF LITERATURE CHRONICLE NURIDDIN SHUKUROV ON THE CREATIVE-METHODICAL RESEARCH OF UZBEKI WRITERS OF THE 20TH CENTURY

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ABSTRACT

This article is dedicated to the scientific and theoretical views of the talented professor N. Shukurov. For this purpose, various pamphlets of the scientist published during the 60s-90s are taken as an object, and through them, his creative researches, scientific and literary thoughts, and artistic analyzes of the poetics of some works are discussed.

KEYWORDS

Literary history, literary theory, style, pathos, prose, criticism, national spirit, theme, composition, poetics.

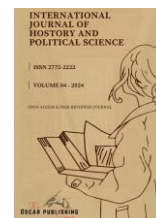
INTRODUCTION

Renowned literary scholar Nuriddin Shukurov's scientific works encompass an incredibly broad range of topics. Poetry, prose, dramaturgy, the history and theory of literature, literary criticism, translation, and journalism—all these areas have been integral to his relentless scholarly and creative activity from the 1960s to the 1990s. Throughout this period, his research yielded profound analyses of literary works and a collection of well-founded, impartial, and weighty scientific conclusions.

A distinctive feature of Nuriddin Shukurov's work is his scientific and artistic exploration of Uzbek prose. His

deep understanding of poetry enabled him to study prose with a sense of originality and subtlety. This is because poetry forms the foundation of all art. Essential elements of poetry—such as imagery, mood, and hidden meanings—also find their expression in prose. As the renowned Latvian poet Eduards Mežlāitis noted in his book *Night Butterflies*, “I cannot digest prose that lacks poetic astonishment. Such work is poor prose. True art is always poetic.”[2.289]

It is evident that only a truly talented individual can create vivid and magical depictions that captivate



readers' hearts, stir their emotions, and leave a lasting impression on their consciousness. When analyzing the works of the gifted writer O'tkir Hoshimov—such as *Listen to Your Heart*, *Where There Is Light, There Is Shadow*, and *Matters of Life*—Shukurov articulates his research focus with clarity: “We must carefully analyze and illuminate how life’s complex truths and diverse facets are revealed in artistic works, and how form serves to transform life’s realities into artistic truths.”[3.125–126]

Discussing O'tkir Hoshimov's style, unique approach, and success in his works, Shukurov emphasizes the writer's ability to create vibrant characters, compelling narratives, and relatable dialogue. For instance, in Hoshimov's novel *Between Two Doors*, the polyphony of characters like Muzaffar, Qora Amma, Robiya, Shomurod, Husan Duma, Orif Oqsoqol, and Umar Zakunchi adds an extraordinary depth to the work. Shukurov concludes that Hoshimov's novella, with its heartfelt portrayal of a mother's unconditional love, inspires a deep sense of reverence and gratitude in readers, which underscores the profound influence of Hoshimov's literary talent.

In his analysis of *Between Two Doors*, a novel that captures the history of the 1940s–50s and the wartime years, Shukurov asserts the timelessness of its artistic vision. In today's turbulent world, where peace remains precarious, the novel's call for harmony underscores the enduring relevance of literature's unifying and creative power.

Shukurov also highlights O'tkir Hoshimov's adept use of language and psychological insight in portraying events and character development. He writes: “Only when such principles manifest in an epic work do the characters and events acquire inevitability and naturalness. Every episode becomes an integral part of the narrative's structure. Literature is the art of words.

A writer vividly reflects life and creates impactful moments and scenes by meticulously utilizing the language of the people.”[3.134–136]

This notion is echoed by literary critic Hotam Umurov, who remarks: “A true artist creates not only the surface of an image but breathes life into it, evoking its essence, soul, and distinctive character.”[6.40]

Nuriddin Shukurov, alongside his student Ilhom Hasanov, explored the potential of the young prose writers emerging in the late 1970s and early 1980s in their article *The Season of Research* [3.138–150]. These writers, who have since become notable figures in Uzbek literature, include Nurali Qobul, Murad Muhammad Dust, Erkin A'zamov, Hayriddin Sultonov, Tog'ay Murod, and others. Shukurov keenly observed their unique styles and predicted their future prominence.

Reflecting on Nurali Qobul's work, Shukurov notes its civic-minded approach and polyphonic style, distinguishing him from his peers. Similarly, he highlights Murad Muhammad Dust's portrayal of ordinary rural folk as complex and authentic individuals, imbued with dignity and resilience. Discussing Erkin A'zamov's works, Shukurov describes them as acts of rebellion—against societal injustices, spiritual indifference, and superficiality—and as a call for humanity and compassion.

Analyzing Hayriddin Sultonov's prose, Shukurov admires its lyrical tone, historical perspective, and heartfelt depiction of simple, unassuming characters. He also acknowledges Asad Dilmurod's poetic style, which often intertwines human emotions with the beauty of nature and historical contexts.

Shukurov's thorough examination of these authors demonstrates that Uzbek prose of the 1980s was



undergoing a period of profound stylistic and thematic evolution. Comparing the works of Murad Muhammad Dust, Erkin A'zamov, Hayriddin Sultonov, and Asad Dilmurod, Shukurov finds that their narratives explore themes of familial happiness, life's complexities, and societal challenges, offering unique perspectives while reflecting the spirit of their time.

Despite the richness of creative output today, Shukurov laments the lack of active literary criticism and the emergence of a new generation of writers capable of reshaping literature. He echoes scholar Qozoqboy Yo'ldoshev's sentiment: "Artistic literature expresses the state of an artist's soul, not societal demands. Consequently, it is literary personalities, not generations, that should be considered moving forward." [5.616–617]

Shukurov's dedication to fostering literary discourse underscores the ongoing need for tireless critics who, like him, can illuminate the evolving landscape of literature, providing readers with profound insights and a deeper appreciation for the art form.

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